

# "COMMON CLAY" REVIEWED A LA RUSKIN

And Startling Discovery  
Is Made That the Real  
Hit of the Piece After  
All Is Marse Henry  
Watterson

By FRANK WARD O'MALLEY.

EVER back in the days when John Ruskin was a cub just beginning to put his crust over any art, he pointed out that criticism of any art, whether it be a picture, statue, book or show were a flimsy, should be written only by a critic who, figuratively speaking, wore kid gloves, dress clothes and silk stockings while writing. There was, said Ruskin, a certain amount of flimsy, rough, even, too little, too common, about the current criticism of his day, and it is to be regretted that the critic has not yet learned to get by as a critic—or words to that effect.

J. B. had especially in mind some burlesque about the pictorial and plastic art of his day, which he had read the night before after the 4 o'clock whistle had blown. What he said, however, might also be applied with marked appropriateness then, and particularly to-day, to criticism of the drama. In fact the chief reason that dramatic criticism here and abroad doesn't have the rollers put under it for good and all right here in this paragraph is a proper realization—probably muffed by Ruskin—that after Lee or Jake or Mark or Abe or George or Sam (Inc.) or Arch or Edgar or Charley has just put another one over toward midnight the critics have too little time to dash off an aesthetic knockout for the next morning's papers.

It is partly because of this (sometimes) necessary incompleteness of the reviews of plays, but especially because of a realization that slow moving, night, performance, often drag into just this side of dawn, or until too late an hour to let the farthest Western and Southern readers of the earlier editions of the metropolitan dailies know little more than that the performance took place—it is chiefly with the valuable idea in mind of giving the out of town folks, who alone make Broadway runs possible, a dignified, unhurried notion of some of the shows they ought to give the once over when they pack up and skid toward Broadway's high spots that The Sunday Sun purpose about once a week to write into some tried and true theatrical outburst with a Pre-Raphaelite review and then leave the show flat.

The thing can be done in sentences shorter than the one just liberated, or even in sentences shorter than J. B. wrote.

Take, for instance, "Common Clay" at the Republic Theatre to begin with. One could have begun with any one of a dozen or more successes; but it happened that the reporter and cartoonist happened to get out of the subway on the north side of Forty-second street on the coldest night of the winter and the air was too hoarse to let him get around waiting for a break in a string of passing automobiles which would permit one to dash across to the south side of Forty-second street. So a hasty decision was arrived at to stay on the north side of Forty-second street and go into the Republic Theatre and get warm.

It is a criticism of "Common Clay" of a lot of chatter verbiage here at the jumping off place, one might as well say now that in "Common Clay" Producer Al Woods has a flimsy, which is dramatic, can't be a flimsy, "Common Clay" never will prevail.

The mere fact that "Common Clay" has been playing to capacity business every night since August 26, 1915, and has it all framed up to play to capacity until at least the summer of 1916, means nothing. For some day the American people will wake up to the fact that it isn't the plot, the production, the lines or even the startlingly disarming beauty of Miss Cowd's "Common Clay" that has made it a success.

It's the big photograph, almost life size, of Marse Henry Watterson, which Byron Ongley, who staged "Common

NOT A CRITIC EVEN  
MENTIONED MARSE HENRY

MASON

JUDGE SAM  
FILSON  
(JOHN MASON)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

RECEPTION  
ROOM  
ACT I

CLOSING  
SCENE

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

ELLEN, THE  
BEAUTIFUL HOUSEMAID  
IN THE POLICE  
COURT  
(JANE COWD)

Secret of the Play's  
Success Revealed in  
Rapture With Which  
the Audiences Gaze on  
His Portrait

Ellen has got a job as housemaid in one of those single family residences in South Bend that swarm with hired footmen, butlers, valets and chauffeurs pussfooting it among drawing rooms decorated by Miss Elsie de Wolfe. Any one who knows South Bend, Aurora, Mishawaka or any other Indiana town will remember the kind of house out there that Ellen picked out to begin to go straight in. She nailed the job, so Ellen tells early, by hurrying from jail to a local employment agency, but she doesn't go into details about where she got her letters of recommendation. Ellen, however, she probably had been an ace high member of the Ladies Auxiliary of the Mutual Welfare League, and upon finishing her bit doubtless had gone forth with some snappy letters from the Forgers' Chapter of the League, not to mention a letter from the warden that would land any ambitious girl in one of the sweetest homes in all South Bend.

Dud Hawley happens into the drawing room from the dance that Anne, the debutante daughter of the house, is putting over upstairs. Dud, however, being made up to pretend that he's Arthur Cookley, Arthur is a mere lad with wavy hair and long lashes, but one sees that he is suffering. His fair young head droops and droops and he buries his face in his arms. Brassy the lad—he's not much more than a boy—fights to conceal the tremors that rack his very soul, but he fights a losing fight. For Arthur is stewed to the gills. That last drink upstairs did it.

So they threw him out. Orme Caldera, making pretend he's Anne's brother Hugh, just home for the Christmas holidays—Hugh is a college—takes an active part in the fast exit of little Arthur, the acknowledged social scoundrel. Then Hugh turns and gets a flash at Ellen the Beautiful Housemaid.

That flash starts the plot. After this there are a lot of things and stuff and Hugh makes a date with his father to meet him in the second act the next day in Judge (John) Mason's office. The office so that they can all go to the City Club for luncheon. Whether or not Hugh acquires some overnight scruples about going to the City Club he doesn't tell, but he's late for the luncheon date. The second act shows Judge Filson's office, but when Hugh enters and meets his father and the Judge it is now, so the programme says, "the following October," or almost a year later.

The details of what happened during this second act, and the act and epilogue that followed on would be clearer, doubtless, if the picture of Marse Henry Watterson, which first appears in the second act, hadn't held the reporter with its haunting beauty for the rest of the evening.

Anyway, it's the Judge's office, and the picture of Marse Henry Watterson, which first appears in the second act, hadn't held the reporter with its haunting beauty for the rest of the evening.

Wagner's "Der Ring des Nibelungen" was hit by its stride for about a month, and Jim Hackett will not bring his "Macbeth" into town for some time either; but between this and next Sunday and for weeks after these should be a lot of other troupes around the theatre, and some more constructive criticism, even if they have been playing here for months.

Saxon face it was fair and well featured, beneath curling yellow hair. In response to our greeting the eyes opened, blue English eyes that brightened at the sound of the mother tongue, heard for the first time in weeks.

His story, which he told in a voice he could not raise above a whisper, was short and simple. Two years before he had left his Lancashire home and come to America to make his way. At the first call for him, and country he had enlisted, had drilled for months and finally had been sent to Gallipoli. He had been in one of the earliest landing parties and within two hours after coming ashore had been wounded and captured.

His next memory was of a field hospital which had been burned. He himself had been borne out of the flames by the Turkish orderly just before the roof fell. After that he had been brought to Constantinople. He could not remember how long it was since he had been wounded, but supposed it to be about three weeks.

In all that time only once had he heard the English language, when two Turkish officers had called upon him to get the necessary data. The gentleness of feverish days and aching nights he had endured dumbly, without one friend to cheer his misery with a word or suffer with him in